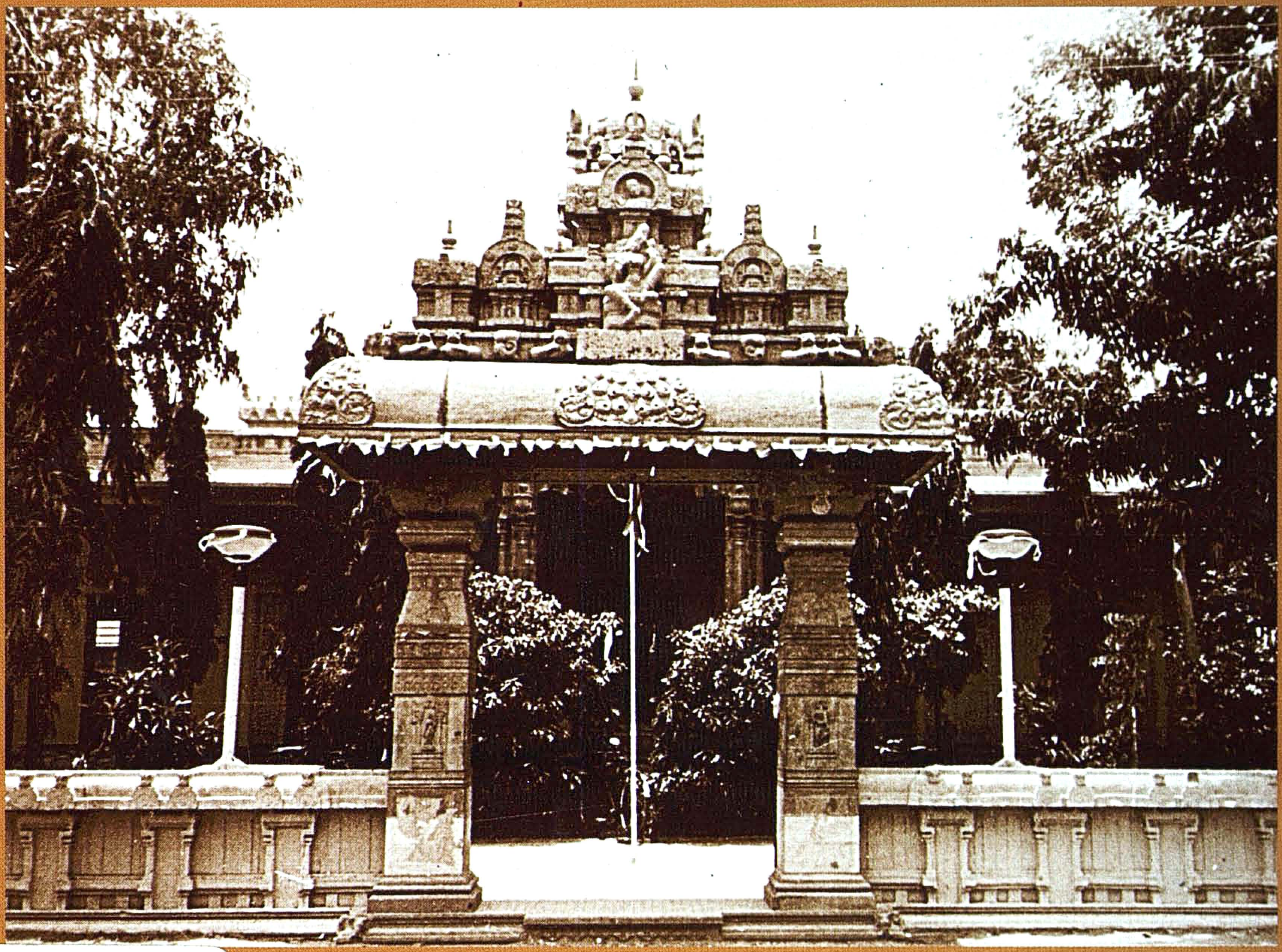

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Role of the All India Handicrafts Board
Under the Chairmanship of Smt. Kamaladevi Chattopadhyaya

In the Genesis and Growth of the

Govt. College of Architecture & Sculpture, Mamallapuram, Tamilnadu

The renaissance of the indigenous scientific tradition of India - a Success Story.

by
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Introduction

The land of Bharat, since time immemorial, has been the abode of a highly refined civilisation and even to this day this spiritual culture stands unique and foremost among other cultures existing in different parts of the world. This unique culture is hinged on the architectural heritage of India,which has the base in the science and technology of Vaastu Shastra. The followers of this tradition, namely the shilpis of India, have been found to be the original inhabitants of Bharata Desa, their origin dating back to some 10-15,000 years ago. The great Indian epics of Ramayana and Mahabharata bear ample mention about their unparalleled architectural prowess and wonderous creations, especially of their forefather Brahmarishi Mayan, who is found to be the expounder of the superior treatise of Vaastu Shastra.

Shilpis - the traditional architects and builders - makers of a national culture.

The shilpis of India, who were men of great wisdom, have given rise to many an architectural wonder like magnificent temple towers, forts, palaces, tanks, residential spaces etc. which stand out even today, untouched by the forces of nature. They were the masterminds who planned villages, towns and cities, constructed dams, roadways, manufactured weapons for the state artillery and were master craftsmen who made variety of implements right from agricultural implements to musical instruments and jewels. The science and technology, which they represented, was so exalted, that they were able to re-create the God in imagic forms, that we adore in Temples.

Having been patronised by the renowned Kings and Chieftains of the past, they have built quite a large number of architectural edifices, one such being the imposing Temple Tower of Sri.Brihadeeswara Temple, Tanjore, now declared as a World Heritage by UNESCO.

A peep into the Vaastu Scenario

The shilpis of India are the originators of a national culture for the land of India, earmarked by the amazing works of architecture and sculpture. Being the cream of a societal set up, they enjoyed a high status in the society of the past. This scenario changed with the advent of British rule in the 18th century. Under the colonial rule, the tradition suffered a serious setback and the followers of this tradition were side-lined from the developmental activities of the nation. Being ignorant of the supreme science ruling their tradition, the alien rulers relegated these people to the back stage, branding them as mere craftsmen and labourers. Again in the 19th century, glimpses of hope came in the form of patronage extended by the Nagarathar community of Tamil Nadu, who sponsored many a temple projects in various parts of the state. This situation also was short-lived consequent to the serious set back in the foreign trade carried on by the Nagarathar community and thus the indigenous scientific tradition of the land was almost on the verge of extinction.

Madam Kamala Devi Chattopadhyaya - the saviour of Indian crafts

It was at this juncture, some10 years after Indian independence, i.e. in the year 1957, that the great visionary of India Smt. Kamala Devi Chattopadhyaya came on the scene, as the saviour of the tradition. After visiting the various traditional stone, wood and metal workshops in various places of Tamilnadu, wonder struck by the architectural and sculptural wisdom and skill ingrained in this tradition, she as the First Chairman of the All India Handicrafts Board, took the initiative for the formation of the first and the foremost Government institution in Mamallpuram, Tamil Nadu, for the promotion of traditional architecture and sculpture. This was the beginning of a new era in the cultural history of India. The Shilpi community of India indeed owe immensely to Smt.Kamala Devi Chattopadhyaya, who had championed the cause of the renaissance of their tradition, in addition to arranging for the Governmental support for its growth and development.

At the time when the All India Handicrafts Board, is celebrating its Golden Jubilee, on behalf of the shilpi community I heartfully thank the revered soul of Madam Kamala Devi Chattopadhyaya (assisted by Madam Jasleen Dhameja), without whose vision a number of training institutions for arts and crafts could not have been established across the country and the re-emergence of the dying arts embodying the spiritual culture of India, achieved. All these institutions including the Training Centre in mamallpuram, came into being during her Chairmanship. This institution is now 45 years old, heading towards its golden jubilee, in 2007.

Genesis and growth of the Govt. College of Architecture and Sculpture

Inauguration of the Govt. College of Architecture & Sculpture, on 11-13-1957. Sri. M.Vaidyatha Sthapati (1st row, 2nd from left) along with students watch as the instructor Sri Velayudham Sthapati gives instruction to the trainees for starting carving work.

The Govt. College of Architecture and Sculpture, Mamallapuram, as it is known today, had its genesis in the year 1957 under the Dept. of Industries and Commerce, Chennai, and nurtured under the direct supervision and guidance of the following officers, who deserve to be remembered with gratitude, at this moment of Golden Jubilee celebrations. Literally, they were the office bearers for the implementation of Governmental programmes.

Sri.N.K.Vinayakam B.A. B.L., the then Director of Handicrafts Board, New Delhi and Sri.T.K.Palaniappan I.A.S., the Director and Secretary of the Industries Department, Chennai and Sri.D.Sreenivasan M.Sc., the Joint Director of Handicrafts, all remained emotionally integrated in implementing the programme of historic importance as it was not merely reviving the craft but a great movement to reanchor the spiritual tradition. The institute formerly called the Government Sculpture Training Centre (its original name), was located on a ground of 65 cents in mamallpuram Village and is now functioning on 26 acres of land on the outskirts of the village. **Dr.V.Ganapati Sthapati's** father, late **Sri.M.Vaidyanatha Sthapati** was the

Head of the Training Centre from its inception on March1957 upto 1960 (3 years). During these three years he was assisted by an Instructor by name Sri.Velayudham Sthapati, who was later replaced by Sri.Kumaresan Sthapati, who inturn assisted Sri.Ganapati Sthapati who was the next principal, for another 15 years. All the four officers including the Chairman were so lavishly and deeply interested that the training centre grew fast in all its phases of the training scheme. During this period, Sri.Ganapati Sthapati was employed as Asst. Sthapati in Palani Andavar Devasthanam, Palani, Madurai District on the construction of Thiruvavinangudi Temple Tower built of stone and brick and a 48 pillared Mandapam all in granite stone. He drafted the first curriculum, and detailed syllabus for a four year Certificate Course, in 1957 which the Govt. of Tamilnadu honoured and implemented, with all benevolence and high expectation.

The seed for the establishment of an exclusive institute for the traditional architecture and sculpture was sown by Chakravarthy Raja Gopalachari (Rajaji), when he was the Premier of the Madras state. In the year 1952, under his leadership the design and execution of the stone built memorial for the Mahatma Gandhi, called now as Gandhi Mandapam in Chennai, was carried out by Sri.M.Vaidyanatha Sthapati, (father of Dr.Ganapati Sthapati). During this period, Rajaji came to have an intimate relationship and involvement with the practices of the traditional shilpis of Tamilnadu. Thereby he came to have a very good understanding of the wisdom and vitality of the traditional art and architecture and could foresee its re-emergence if proper official patronage is extended. In other words and to be loyal, he was the brain behind the emergence of this institution. During that period there developed a very good rapport between Sri Rajaji and Sri Vaidyanatha Sthapati.

Silpa Kalāsāgaram
Late Sri.M.Vaidyanatha Sthapati
Recipient of Master Craftsman Award from the President of India in 1963. & the First Head of the Institution.

Further to this, the Government of Tamil Nadu during the period of **Hon'ble Chief Minister Kamaraj**, brought the Institution into being as one of the schemes of the Govt. of India, the whole scheme being initiated in 1957 officially by

none other than the then Hon'ble Minister for Food and Civil Supplies, Govt. of Tamil Nadu, Sri.M.Bhaktavalsalam, who moved heaven and earth to have this institution established in Mahabalipuram, within his own constituency - Chenglepet, where, the stone art and architecture had its genesis.

The names of three more personalities need to be remembered in this context; who were learned literary magnates highly respected by the artisan society. They were very much keen to have such an institution established so as to uphold and promote this time-honoured spiritual tradition that India rightly feels proud of today. They were Rev. Saw Ganesan (a great Tamil savant professing and propagating Kamban literature and patron of traditional arts and culture, belonging to the Nagarathar community of Tamilnadu, who protected the temple arts and culture during the British rule), Rev. Kalki Krishnamoorthy (the Chief Editor of Kalki magazine and a great writer of historical novels) and Rev.Bhaskara Thondaiman IAS (a great orator and researcher on Kamban literature as well a renowned critical writer on art and architecture throwing light on the depth of traditional arts of the South and the North), who played a prominent role in giving support and shape to this School of architecture and sculpture.

Dr.V.Ganapati Sthapati's tenure as the Principal of the Institution

Dr. V.Ganapathi Sthapati, Retd. Principal, Govt. College of Architecture &Sculpture, Mamallpuram.

After the retirement of his father, as destiny would have it, Sri.Ganapati Sthapati was appointed in the post of the Principal in the year 1961 by a Committee of Experts after competitive selection procedure. Since then, till his retirement in 1988, the Sthapati's Principalship was marked by 27 years of most efficient and inimitable service, bringing in a collegiate status to the institution. His tenure saw the realisation of the saying, 'pattarai to palkali' (from workshop to College). Under his Principalship, The Government Sculpture Training Centre, which started with a four year certificate course developed into a full fledged college of Traditional Architecture and Sculpture, offering degree

courses, with affiliation to the University of Madras. Prof.Gnanam, a great visionary and lover of Indian traditional arts and architecture was the then Vice-Chancellor of Madras University and he was solely responsible for the effective and successful functioning of the Degree courses as visualised by Dr.Ganapati Sthapati. The Sthapati was able to arrange guest lectures in the subjects of Agamam, Archaeology, History, Philosophy, Epigraphy etc by eminent Professors from different Universities and Govt. institutions. Mention may be made of Prof.K.R.Sreenivasan, Prof.K.V.Sundar Rajan, Dr. K.K.A.Venkatachary, Prof.K.V.Raman, Prof.R.Gurumurthy, Dr.R.Nagasamy, Sri.Natana Kasinathan, Dr.Padma Subramaniam (the master dancer and eminent scholar) Smt. Leela Ganapati(History of Fine Arts), Archaeologists of the Dept. of State Archaeology and Central Archaeological survey of India, Conservation experts from Govt. Museums, Vedic scholars etc. etc. Their participation - in the college curricular acivities was of great help to enrich the knowledge of the students. Today, the College functioning under the Dept. of Culture is recognised to be the best of its kind in South East Asia, though there are still more steps in terms of enriching the existing cuuricula and introducing post graduate programmes.

Various phases of the development of the Institution & the curriculum of study

The institute, which functioned and grew fast under the Department of Industries & Commerce, Chennai, initially got transferred to the Directorate of Technical Education, Chennai, effective from 1973 to avail of the much needed facilities for its physical growth and widening the scope of curriculum, syllabus and scheme of examinations along educational and technical lines, on par with Polytechnics, functioning then under the Department of Technical Education. Logically the Mahabalipuram Sculpture Training Centre soon assumed the name as Tamil Nadu Institute of Architecture and Sculpture offering 4 year Diploma Courses and then got upgraded to the status of a college with the introduction of Degree courses, namely B.Sc., Degree in Temple Architecture and B.Sc., Degree in Sculpture with four electives such as stone sculpture, metal sculpture,

wood sculpture and stucco (sudhai) sculpture. There was also a section on traditional painting at Diploma level. The passed out students were appointed as Instructors and all the above six faculties were taught, under the roof of one and the same institution. Presently the institution is under the control of Dept. of Culture.

Now the college is offering the same courses but the degree title changed as as B.Tech (Traditional Architecture), B.F.A. (Bachelor in Fine Arts) in stone, metal, wood and stucco sculpture.

As regards admission regulations, it may be observed, that there was no restriction in respect of education and age, in the early period. But today, in commensurate with the overall development, elevated status and in tune with the enriched curriculum, as shown above, the basic educational qualification is revised and fixed at 10+2 to be on par with B.Arch of present day college education. But the duration is 4 years after 10+2 level. There has been good response.

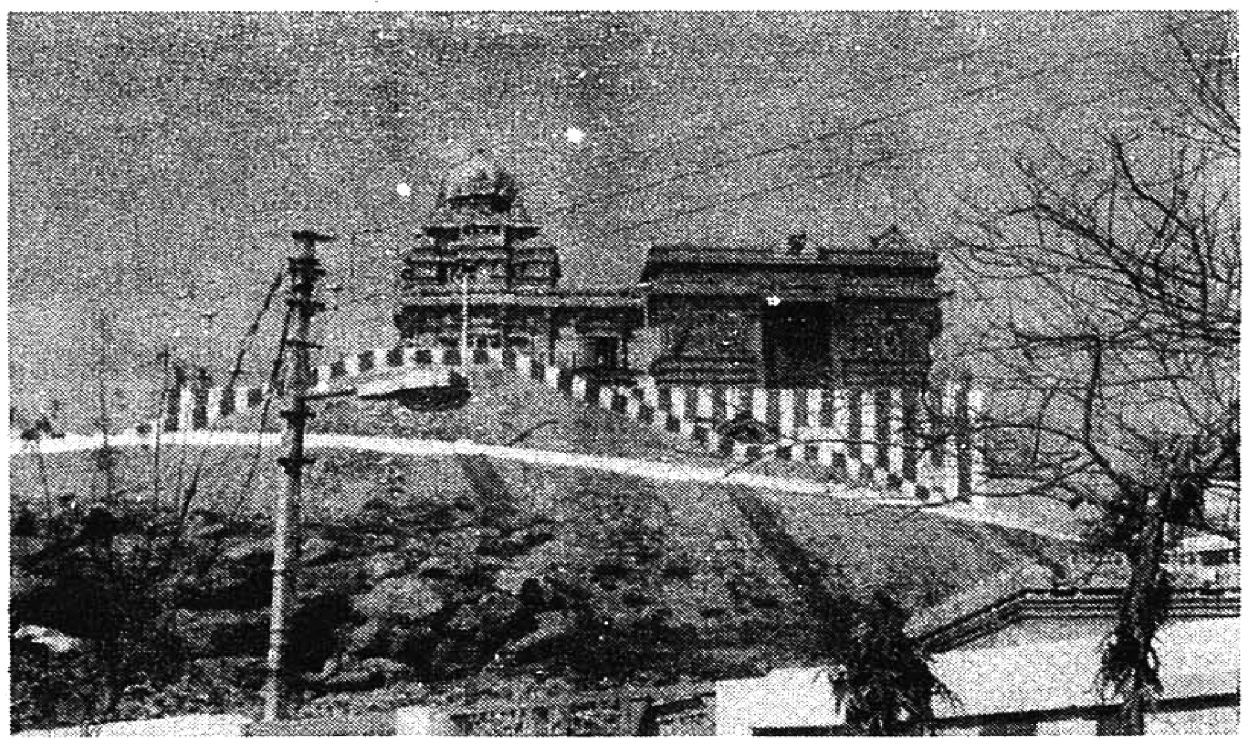
Started as a training centre for stone sculpture with 10 students on the roll, the Mahabalipuram School has developed into a college offering University degrees with a unique curriculum combining theory and practice, as detailed below. So far 900 holders of Certificate, Diploma and Degree have come out of the College. Presently there are 83 students for Diploma, B.Tech., B.F.A., Courses on the roll.

Theory	Language	Practical
1. Temple Architecture	Tamil	1) Drawing Architectural Drawing Sculptural Civil Engineering Drawing
2. Iconometry	Sanskrit	
3. Iconography	English	
4. History of Architecture & Sculpture		2) Carving practice
		3) Study tours
5. Agama		
6. Indian Philosophy		
7. Civil Engineering		
8. Construction Management		
9. Conservation and renovation of ancient monuments.		
10. HR & CE act and temple maintenance.		
11. Theory of Music and Dance.		

Theory 40%, Practical 60%, Medium of instruction: Tamil

Developmental activites patronised by the Govt.s and the resultant benefits accrued to the society of India & abroad

For Sri.Ganapati Sthapati, his tenure as Principal of the Institution was a golden opportunity to realise his dreams of reviving and promoting the spiritual tradition based on a unique science of Energy and Matter, Rhythm and Form, lying hidden in the tenets of Vaastu Shastra. His unstinted efforts saw the upgradation of the course from a Certificate Course to Diploma level and finally to Degree Course as earlier said. The Congress, DMK and ADMK Governments supported his programmes vying with each other, to promote technical traditions. The respective Chief Ministers having hugged the institution fondly to their bosom and themselves being artists of very high order and achievements, gave unstinted encouragement for the rise of the College to what it is today, from very humble beginnings- from Craft to Art.



Sri Swaminatha Swami Temple, Malaimandir, New Delhi.

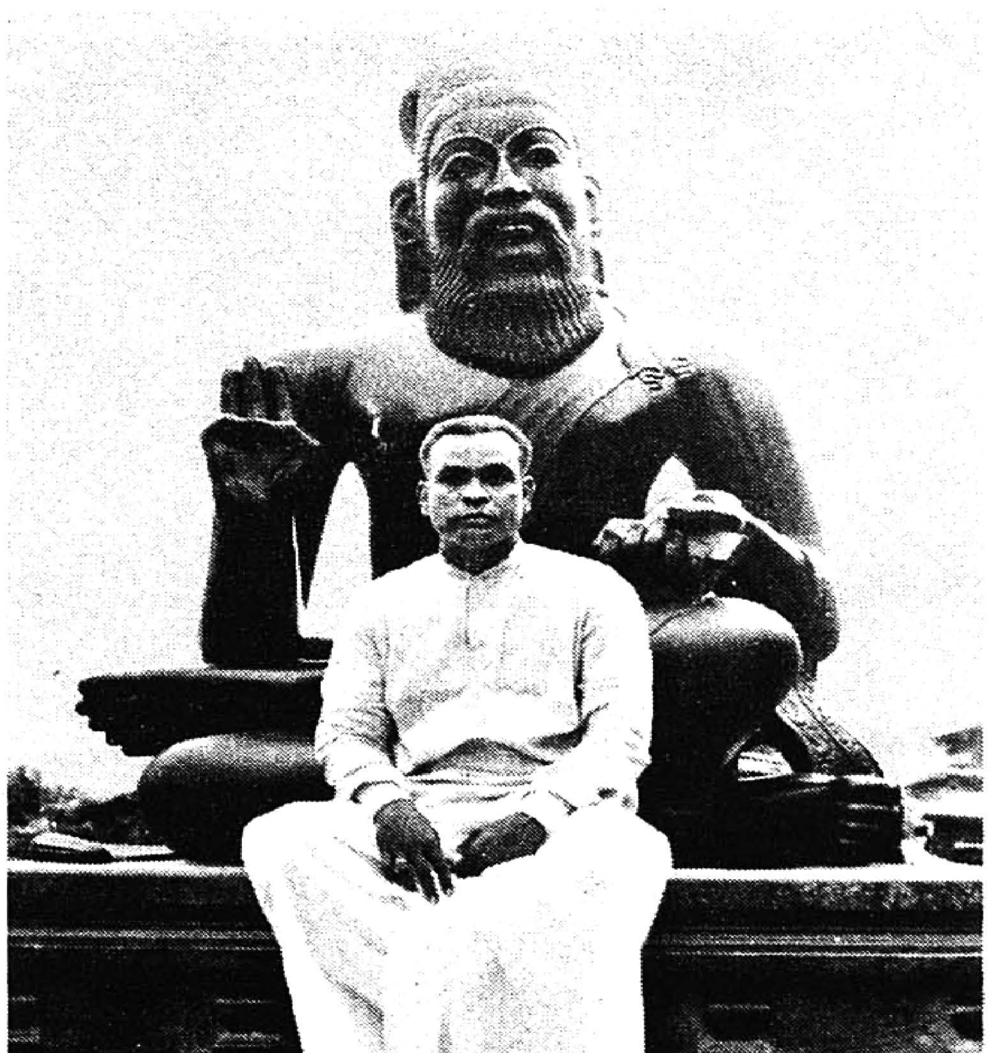
In the beginning, the Governmental patronage came during the period of H'ble Chief Minister of Tamil Nadu **Sri.M.Bhakta Vatsalam**, who along with the then Central Minister for Railways Sri **O.V.Alagesan**, took strong initiative for the full involvement of the then Principal Dr.V.Ganapati Sthapati and his trained students of the College, in the prestigious project of **Sri Swaminatha Swamy Temple**, **New Delhi**, which was designed and built during the year 1965 - 73 at sector 7, Ramakrishnapuram, New Delhi. This project was sponsored by the Tamil people of Delhi and patrons of Tamil Nadu and financially supported by HR &CE, Madras. The H'ble Minsiter for Industries, Tamil Nadu Sri.R.Venkataraman also joined the Temple project, which was completed succesfully and the consecration performed with the blessings of the **Paramacharyal of Kamakotipeetam, Kanchi**. The remarkable feature of the Temple is the **'Viswakarma Mandapam'** (so named by Paramacharyal), wherein is housed a set of wonderful and fine creations in stone such as musical pillar, stone chain,

lion with ball inside the mouth, Avudaiyar Koil Kodungai, Thiruvalam Chuli Palakani (stone made Jalakam) etc. This mandapam which is located inside the premises of the Temple is a striking testimony to the skill and expertise involved in the marvelous sculptural works of Indian shilpis.

The various Governments have also encouraged the passed out students substantially by offering Govt. projects to the College, just to uphold and popularise the usefulness of the trained shilpis. All of them were paid and honoured then and there for their eminent services.

On the recommendation of the Dept. of Technical Education, during Sthapati's tenure, one English man Mr.Stephen Cox, one B.Arch., (Mrs.Sasikala Ananth) and one Japanese lady, Ms.Kuyama were given special training for a short period in traditional architecture and sculpture.

Architectural and sculptural projects assigned to the Institution by the Governments



Statue of Poet Thiruvalluvar in seated posture installed inside 'Valluvar Kottam'.

Also, to further the development of the College on the performing side and to have better public relations for the tradition to spread far and wide in the future, **H'ble Dr.Kalaigner M.Karunanidhi** and **H'ble Dr.M.G.Ramachandran** as Chief Ministers of the state of Tamil Nadu provided ample opportunities for the passed out students of the College and the traditional craftsmen in their prestigious projects. Dr.Kalaigner, as a creative artist and administrator, sponsored projects of cultural importance namely the **Poompuhar Art Gallery** with narrative sculptures of the Tamil epic 'Silappathikaram' and other important monuments in stone such as **Nedungal Mandram**, **Elanji Mandram** and **Pavai Mandram**, reviving the culture of the epic days of the Tamil civilisation. Along the same trend a massive memorial was erected for the Noble Poet Thiruvalluvar called **'Valluvar Kottam'**, which is a Temple car

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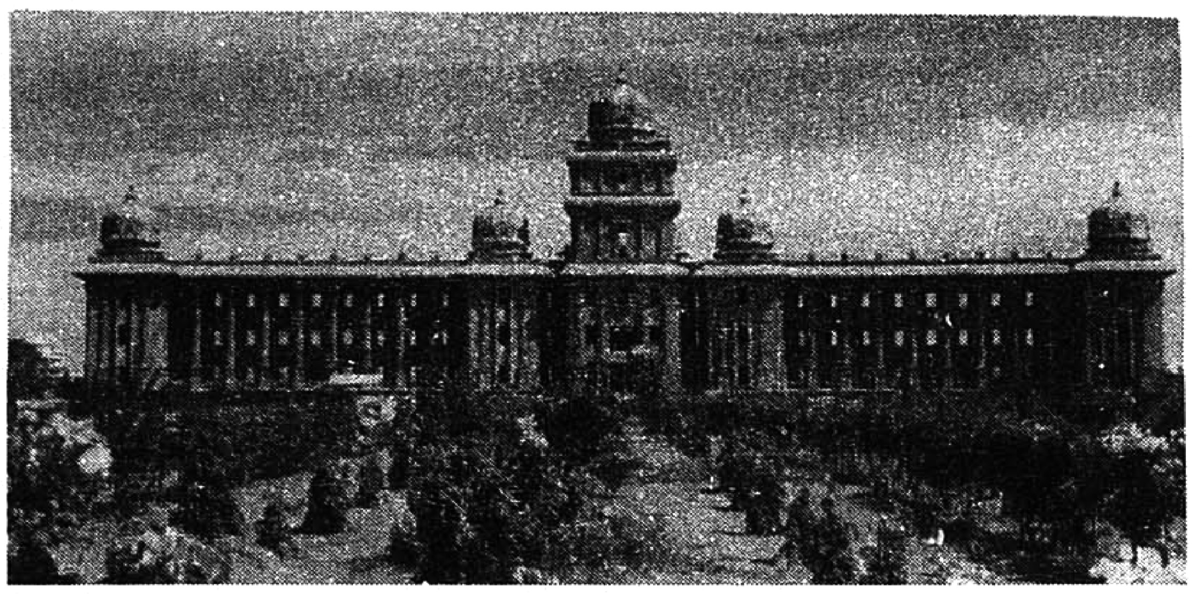
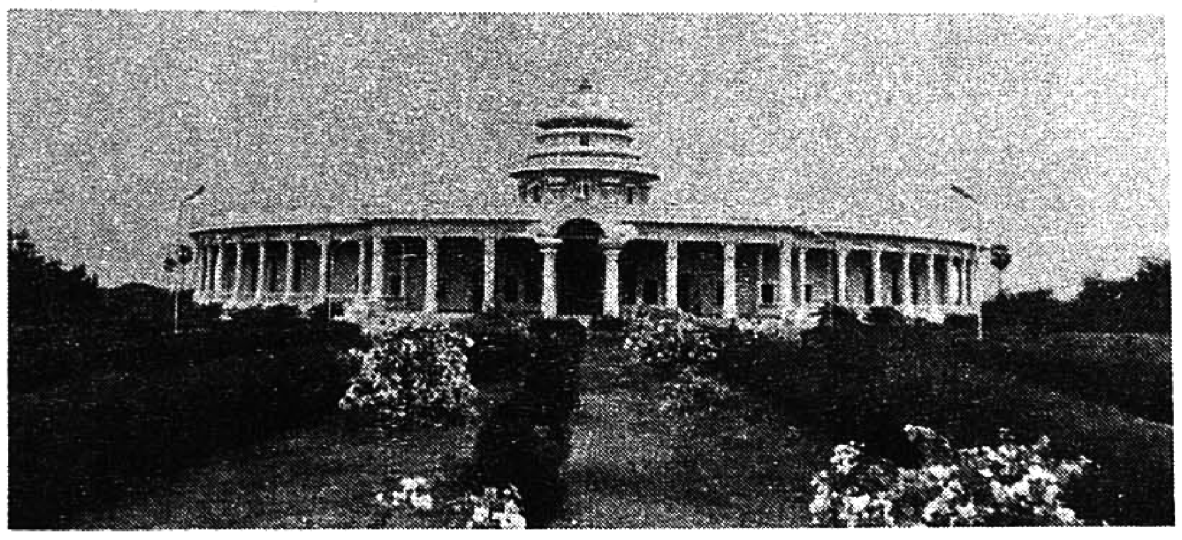
105'.0" high in stone, housing the statue of the poet inside and with the kural (poetry) couplets carved and illustrated on the walls. Another project is the **133' high colossal statue of Thiruvalluvar** , off the shore of Kanya Kumari, which is held by the experts as the 8th wonder of the world in granite stone. This was sponsored by the Government of Tamil Nadu, headed by Dr.Kalaigner M.Karunanidhi. It was during his period that the certificate courses of the Institution got upgraded to Diploma level and additional buildings for the College provided.

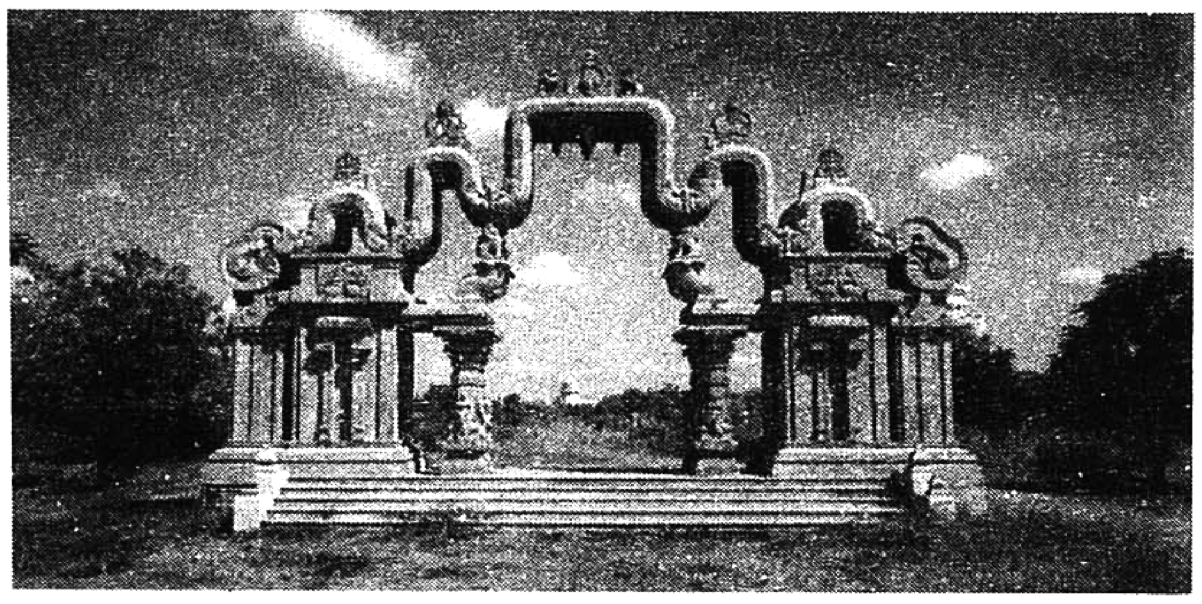


Administrative-Block, Tamil University, Tanjore.

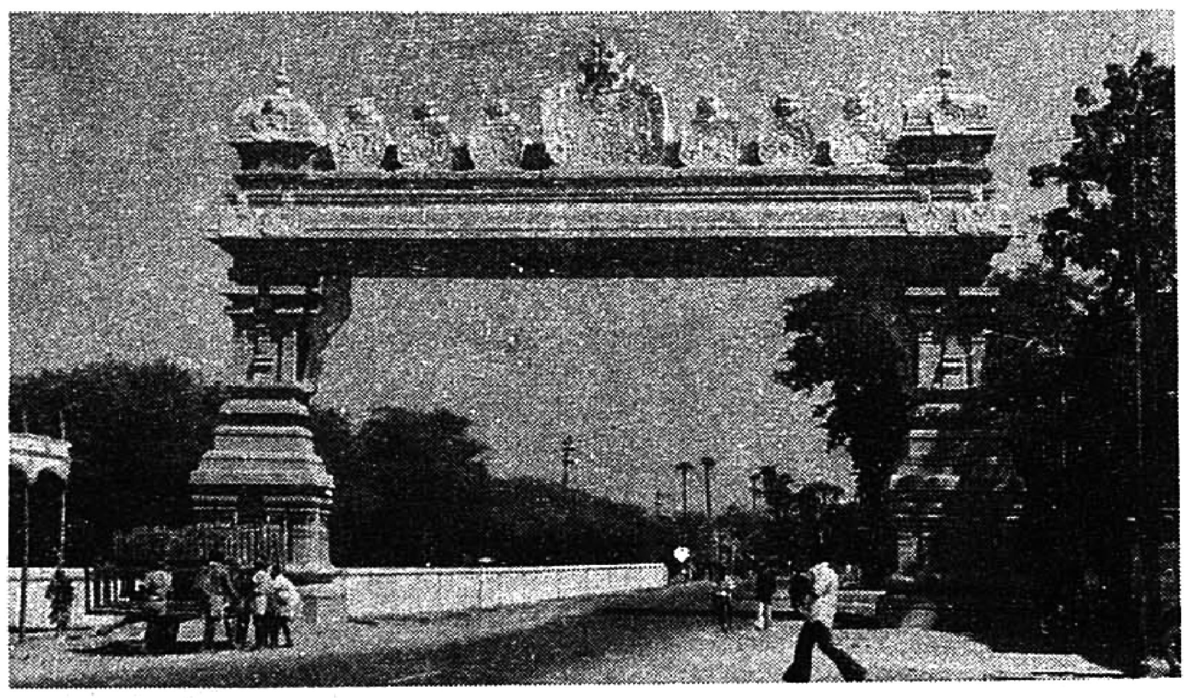


Circular Library Building, Tamil University, Tanjore.

During the tenure of Dr.M.G.Ramachandran as the Chief Minister, the Diploma courses were upgraded to Degree level. It was appreciated by Indian scholars and also the shilpi community living all over India. The **administrative building and the Library building built for the Tamil University, Tanjore**, following the traditional architectural style, were two major contributions made by him, for the revival of traditional building architecture. The massive **Toric Entrances (Thorana Vayil)** numbering eight, built to commemorate the Fifth International Tamil Meet in Madurai(in 1981) as also the **Anna Archway at Chennai** were all his contributions to traditional architecture. Teachers and trained students of the College and 400 skilled labour were benefitted. Signifying the inauguration of the World Tamil Meet, the then H'ble Prime Minister Smt.Indira Gandhi unveiled the unique sculptural marvel i.e. statue of **'Mother Tamil' at Madurai** in the year 1981.

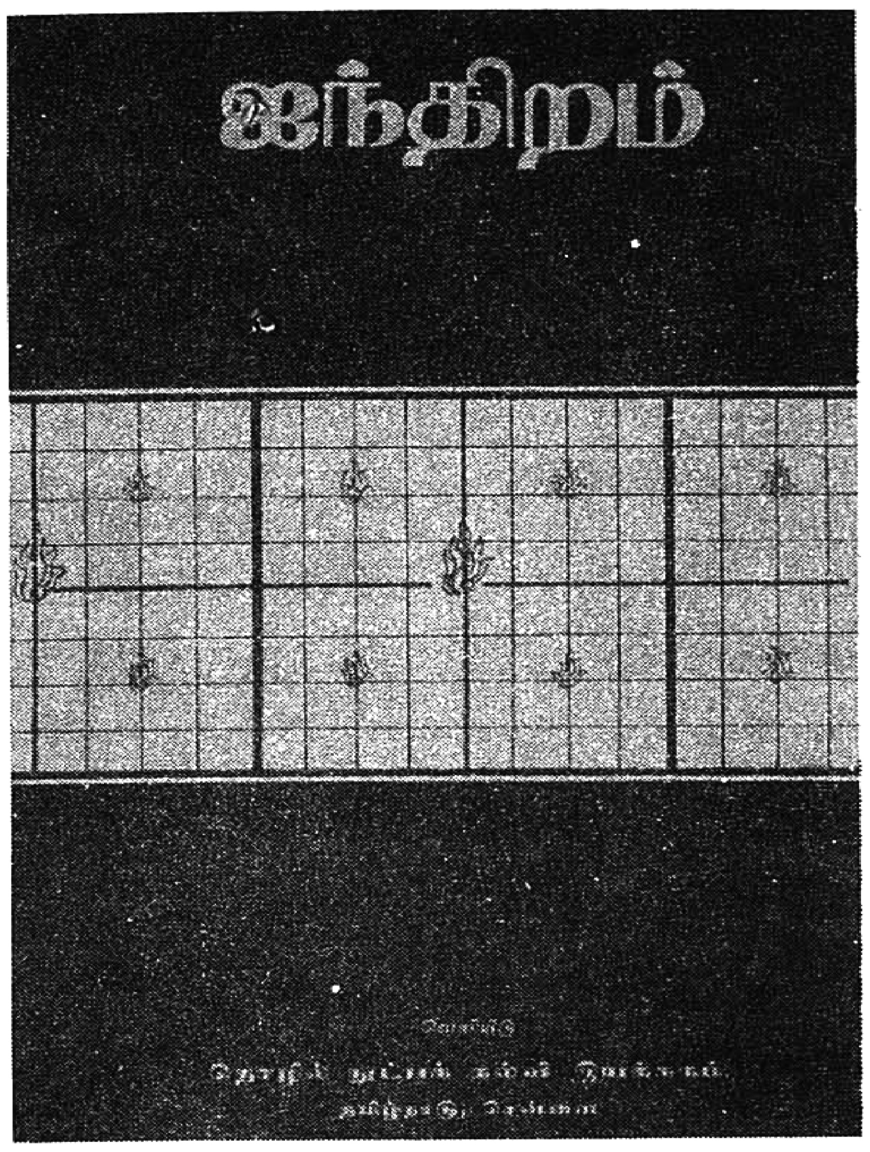


Makara Thorana Vayil (entrance arch way) Tamil University, Tanjore.



One of the 8 entrance archways built during Fifth International Tamil Meet in 1981 at Madurai.

Publication of Vaastu based scientific treatises through the College



The scientific treatise of 'Aintiram' authored by Brahmarishi Mayan, published by the Govt. of Tamil Nadu in the year 1986.

The then Hon'ble Minister for Education, **Dr.C.Aranganayakam** was intimately connected with the rise of the College of Architecture & Sculpture at academic level, paying special care and vigilance on all its promotional activities. It is he who published the ancient treatise of science and technology called **Aintiram**, authored by legendary Mayan of Indian origin. Aintiram is a technical treatise, which had its origin some 10,000 years ago during the Sangam days. This treatise written in technical Tamil deals with the science of cosmology, and its application in the five fold fine arts of Dance, Music, Poetry, Architecture & Sculpture. This first and foremost treatise on Indian Space Science, was brought to the lime light by the untiring efforts of Sri.Sthapati, duly supported by the officials of the Govt. of Tamil Nadu. This was released by the then Hon'ble Chief Minister of Tamilnadu Dr.M.G.Ramachandran at Madurai in the conference of World Tamil Scholars in the year 1986. The text of Aintiram was published by the Directorate of Technical Education, Chennai, under the orders of the Govt. of Tamilnadu.

The magnum opus on Shilpa Shastra, titled 'Sirpa-ch-chennool', authored by Dr.V.Ganapai Sthapati & published by the Govt. of Tamil Nadu in the year 1977.

Also, a monumental literary work called **Sirppachennool (Iconometry)** in Tamil, authored by Dr.V.Ganapati Sthapati, which has seen three editions as of now, was published by the Govt of Tamil Nadu in the year 1977. **Dr.V.C.Kulandaisami**, the then Director of Technical Education evinced exceptional interest in bringing out this significant treatise.

Overseas Projects undertaken by the College

The magnanimous attitude of the Government, allowed Dr.Sthapati to establish a production centre to meet local

demands, provide apprentice training and to go to overseas countries like USA, UK, Japan and South Eastern islands to help citizens of Indian origin, living in far off countries, to have their cultural projects fulfilled effectively and with no loss of traditional values. On account of this unfettered and exceptional freedom extended by the Hon'ble Ministers of all Governments that ruled over Tamilnadu from 1957 to 2000 AD, the name and fame of traditional arts have come to flourish with global recognition and popularity. This paved the way for export promotion of handicrafts, including stone items such as sculptures and other architectural features of a temple structure. All the above mentioned works of art and architecture, sponsored by the Governments of Tamil Nadu, brought name and fame for the traditional arts in general, in addition to paving the way for the emergence of the Government College of Architecture and Sculpture as the best institution in the whole of South East Asia. This is indeed the proper time for whole of the shilpi community to remember and pay their respects to all connected with the projects mentioned above.

The scope of Vaastu based architecture - the present and the future

Even after retirement Dr.Sthapati has been working hard day and night for the revival of yet another subject namely "**Traditional housing architecture**", with enormous work on the research and development side, single handedly. He has published fourteen booklets for reviving and popularising traditional building architecture. He is also attracting contemporary graduates in architecture from India and abroad, through workshops on the science and technology of Vaastu Shastra with focus on housing architecture, supported by technical institutions and private patrons in India and abroad. Though it is at budding stage, it is likely to yield fruits in the very near future. The science behind Vaastu Building Architecture is spreading

world wide because of his personal efforts. It would spread fast if the Indian Govt. could bestow its attention and official patronage, as has been extended in the past for the development of Mahabalipuram College. **The establishment of a National or State level academy exclusively for Vaastu Kala** will alone solve the problem and pave the way for its service to humanity at global level. It is Sthapati's dream to get traditional building architecture based on Vaastu Shastra in the curriculum of the B.Arch., in any of the appropriate Universities, whether in India or abroad.

The Sthapati after retirement from Govt. services, started his work centre to meet the local and overseas demands for temple buildings where stone crafts, metal crafts, wood crafts and stucco crafts are involved. In ancient India all these crafts were patronised by Kings and Monarchs in the construction of temples, where it floursihed, under their direct patronage. In his own independent way, Dr.Ganapati Sthapati established the Workshop in Mahabalipuram, manned by Sthapatis and Shilpis trained in Govt. College of Architecture and Sculpture, from his own family as also other skilled personnel, who are doing excellent work. This has created an awakening and taste for traditional forms of art and architecture in the minds of today's generation.

Added to that a kind of awakening is taking place in the discipline of building architecture along traditinal lines, not only in India but in overseas countries as well. Americans come and learn Vaastu architecture and also stone sculpturing in their own strength without help from any outside agencies in this regard. In this aspect, the Govt. of India should take the right initiative to elicit increased response from such overseas scholars, so that a global awakening is created for the traditional building architecture and temple architecture. Dr.Sthapati is running one Research Institution known as **Vaastu Vedic Research**

Foundation and a teaching institution known as **"International Institute of Mayonic Science and Technology"** both at 46, First Avenue, Vettuvankeni, Chennai - 600 041, where designers and builders from USA come and study Vaastu Science and Technology, with him. On return home, they have set up work studios naming them as **"Vaastu International"** and **"Global Vaastu"**, the former at IOWA and the latter at COLORADO - all in USA. He is also helping Indians living in USA to have their houses built in Vaastu way. The global recognition for housing architecture is being felt of late.

Appreciation and gratitude to the officials who furthered the cause

In the evolutionary process of the Institution from a Certificate course level to a Degree course level, the following personalities deserve mention with gratitude. They are **Er.P.Sivalingam (Chief Engineer, PWD-Buildings), Er.V.Srinivasan, Prof.V.C.Kulandaisamy** and **Er.Vaiyapuri** who were Directors of Technical Education and **Er.V.Ramamoorthy**, B.Sc., B.E., who was **Joint Director, Planning and Development**. They all respected and loved the traditional arts and extended unstinted co-operation, by providing all facilities for the growth of all faculties. It must be recorded that they were all responsible for the high academic status that the institution has been enjoying right from 1973 to 1988.

What is unique about this institution and secret behind its faster growth is that all Governments, headed by Congress, DMK and ADMK have supported this scheme by providing requisite funds as and when requested through the Heads of Departments. It was indeed a pet institution of all the Governments.

Today some of the trained shilpis and graduates are absorbed in various faculties of the college with university

scale of pay and status. Some others are working in the HR&CE Andhra, Thirupati Devastanam and HR&CE Tamilnadu on traditional temple projects and renovation programmes, while others have established their own work centres in Mahabalipuram and in their native places. Some of the trained shilpis are working on overseas projects, more so in USA. A few of them are exporters of handicrafts to overseas countries and they are all earning well, as of now. One of the old students of the first batch, by name Sri.Muthiah Sthapati was conferred with the title **Padma Shri** by Govt. of India for meritorious services rendered in the traditional Art and Architecture. He is also a honorary consultant for HR & CE, Chennai to advise on the renovation programmes. There has been a significant change in their social status and a sigh of relief from financial distress.

Presently, an old graduate student of the College, by name Sri.M.Gunasekharan is heading the College as Principal with B.Tech., & B.F.A, introduced by him. There is enormous work for him under the changed conditions of taste and need of the contemporary society. The College which was meeting local demands may be upgraded to next higher level to meet national needs related to traditional art and architecture.

Awaiting a better tomorrow

The College is awaiting better leap forward, with added Government patronage. The next step is to introduce traditional Building Architecture combining contemporary Architecture, so as to pave the way for the emergence of a new tradition, in architecture that the enlightened modern society has been dreaming of. This will enable the traditional architects to come back to the main stream of nation building activities. The vision of Madam Kamala Devi Chattopadhyaya to reanchor the traditional arts and crafts has been amply realised and the artisan community of

Tamilnadu pays Madam Kamala Devi Chattopadhyaya, Hon'ble Ministers and all the official concerned, **venerable pranams** on this day of Golden Jubilee of All India Handicrafts Board, New Delhi.

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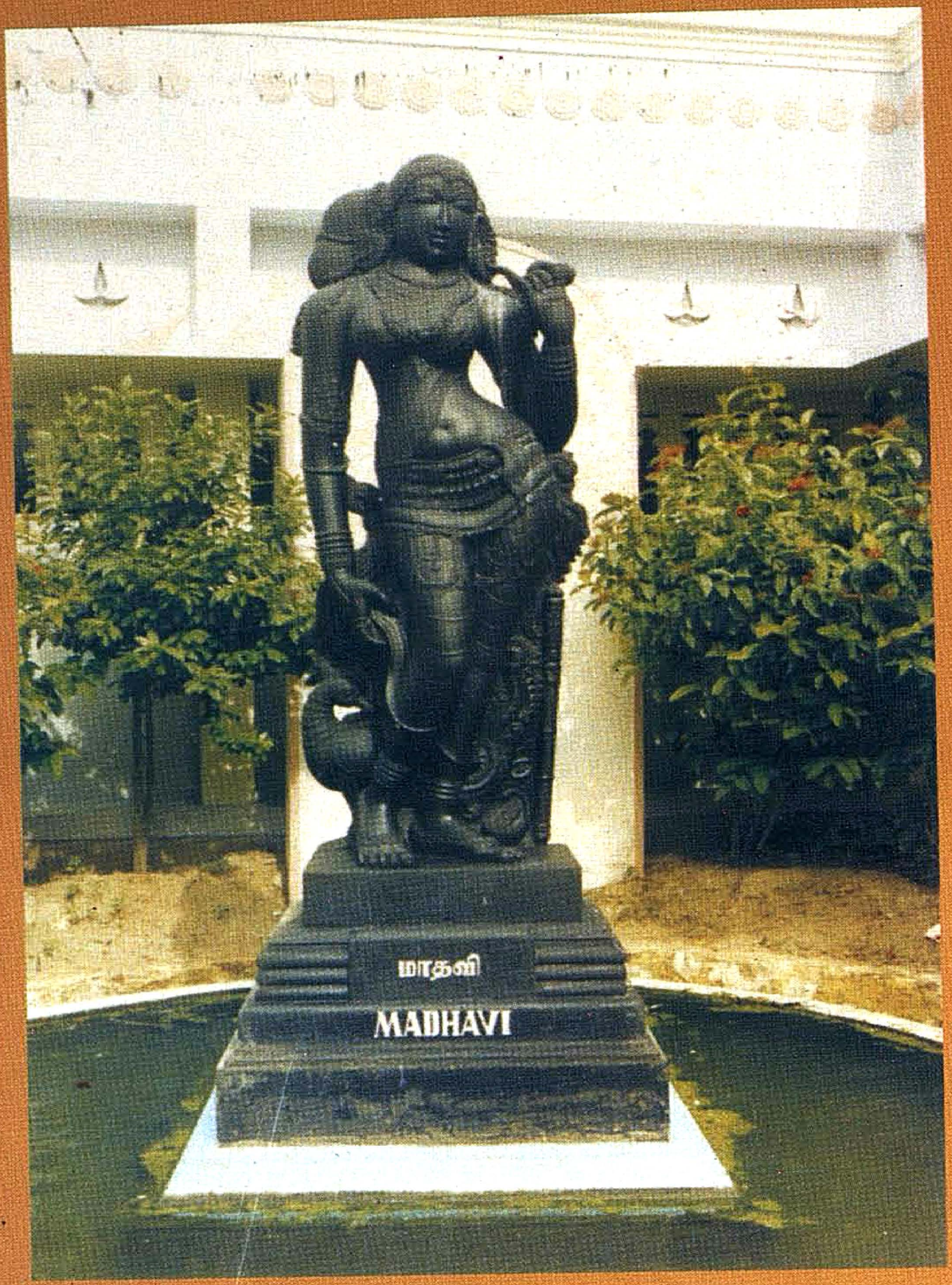

Statue of the master-dancer Madhavi, the heroine of Tamil epic 'Silappathikaram', made for the Art Gallery at Poompuhar, Tamil Nadu.

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